

# Halverson's 'Richard' Is Compelling Portrait

It's a long time since that swashbuckling paragon of treachery, Richard III, has trod the local boards and offered his kingdom for a horse. Worth waiting for was Richard Halverson's striking version of the blood-soaked monarch, and worth cheering is Kenneth Graham's production of the Shakespeare play, current offering of the University Theater.

Halverson with his limp and humped back makes a bland and ruthless royal villain; there isn't even a thin slice of ham in a role easily hammed up. His delivery is superb, with just a shade of mockery in his pious mouthings; his soliloquies are straightforward confidences to the audience, the combination of the arrogant and reptilian in his maneuvers gives all facets of a nature unflawed by a single virtue.

The part is curiously that of hero-villain and it is one of constant dominance of the action. Interesting was Halverson's gradual shift from masterful confidence before the coronation to mounting uneasiness and distress as Richard's doom begins to catch up with him. Altogether it was a well conceived portrait, worked out skilfully in terms of action reflecting a corrupt and scheming mind and eventual downfall.

Graham's production makes a compelling bid to the eye and ear—pageantry in bold splashes of color against severe verticals and hori-



RICHARD HALVERSON  
As 'Richard III'

zontals, lines ringing forth in the full-bodied Elizabethan speech, and Lothar Klein's music (the best so far he has done) wonderfully evocative of sinister plotting and of the pomp of a 15th century court.

The cast is much too large to give individual credits to all, but the sterling performances of Ray Lammers as Buckingham, Shirley Venard May as Queen Margaret, Mally Struchen as Lady Anne, Joanne Jonson as Queen Elizabeth, Roger Mosvick as Edward IV and James Stapleton as Richmond are a few of the many who should be mentioned.

This is braw and lusty Shakespeare, a story of many murders and a quick run-down, if you want to call it that, of the Wars of the Roses. Its content of course has less of Shakespeare's fine poetry than the later plays, but it is marvelous theater. And the University thespians make it so.

## ROME TRAFFIC GETS BRAKES

From the Italian Scene

A car crossing Rome in peak traffic hours averages a speed of seven miles an hour. In the course of each mile its driver must change gear 15, slam on the brakes 23 and release the clutch 33 times. These are the findings of the city engineers busily trying to discover a solution of Rome's growing traffic headache.

## THE MINNEAPOLIS STAR

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